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Subscription, Free by Post, 2s. 6d. per Annum, payable in advance, by Cash or Postal Order, to AUGENER and Co.,
199, Regent Street, London, W.

VOL. XXX, No. 360.]

DECEMBER 1, 1900.

[PRICE 2d.; PER POST, 2½d.

QUOTATION IN MUSIC.

By FRANKLIN PETERSON, MUS. BAC. OXON.

(Concluded from page 243.)

ONE thing is patent, that a quotation in music may be made only from a universally known work, and to have any readily recognizable meaning must be a phrase either inseparably connected with explanatory words or explained by the words or description of the composition in the course of which the quotation is made. In the *Occasional Oratorio* the words "wars shall cease" are accompanied by a phrase which will appeal to all English ears, while it will have no such definite meaning to those hearers who do not know "Rule Britannia."



War shall cease,... wel - come Peace!

In the Pandemonium scene in Berlioz's *Fantastic Symphony* we recognize the "Dies Irae" and understand the purpose it serves mainly by the assistance of the composer's descriptive programme. Unless Tschaikowsky's overture had been labelled "1812" the quotation of the "Marseillaise" would only have confused those who tried to discover the meaning of the music, and many 'annotated programme' writers would have insisted on "the fidelity with which all the incidents of the Reign of Terror in Paris are described in the Russian master's score"!

Accurate quotation of the music to well-known songs carries a definite, articulate meaning to the public, and renders easy to understand the language of such terrors as "Journey through Europe" and "Voyage of a Troopship." In the first a piercing whistle on the piccolo gives the signal to our train, and we spin through the pleasant land of France to the tunes of the 'Marseillaise,' "Partant pour la Syrie" (whither we are not going!), etc. We recognize the border by the strains of the "Wacht am Rhein," cross the river with the 'Three Students' ('Drei Burschen'), and proceed through Thuringia,

"where the love songs come from," to join our fellows in "Berlin, where the lunatics live"! In the other instance we gather that the ship is in the Bay of Biscay when we hear a few bars of the well-known melody; a gentle and growing upheaval of the double basses and bassoons tells us that the sea is rising, and we only require the thunder of the big drum, the shrieks of the piccolo, as much noise as possible from the bass instruments, the rattle of the kettledrums, and descending scales from the violins to indicate with unmistakable effect a 'Storm in the Bay of Biscay.' "Home, Sweet Home" as a finale tells us the port to which the troopship was bound, and where she safely landed her exhausted human freight.

The "appropriate music" we hear in the theatre partakes largely of this popular quotation character. It is easy, for example, to suggest the passage of troops along the street while a scene is being enacted in a room. The audience sees only the window from the inside, and the management is at no expense in the way of supers, accoutrements, and banners; all that is necessary is a marching tune. If we only were familiar with the "regimental tunes of the British Army" we could tell with certainty whether it was the Irish Fusiliers, the Scots Greys, or the Gordons which were marching past.

But the understanding ear is apt to rouse the critical devil within us, and when the 'Old English War Song' introduced into Volkmann's *Richard the Third* Overture turns out to be our old friend "The Campbells are coming," or when some of the melodies in Saint-Saëns' *Henry VIII.* music acknowledge a birth as high in latitude, we can only groan and confess that a knowledge of Scottish song, which we cannot expect from a Continental audience, robs us of some enjoyment, and robs the excellent music of what to others is a legitimate effect.

One of the most telling, as it is one of the most familiar, uses of this device is the organ voluntary in church, where well-known melodies seem to sing their own words. "There is a green hill far away" or "He shall feed His flock" each has its own definite message at a Communion Service; many a sorrowing heart has been cheered by "He comforts the bereaved with His regard," many a weary spirit has been soothed by "O rest in the

Lord"; and I remember how a preacher, inspired by the thought which the opening voluntary gave him—"Lord, a broken heart and a contrite heart"—burst into such a moving, thrilling prayer in his dedication of the service as to make a most profound impression on the congregation. There is something peculiarly telling in a thought conveyed thus by the organ in church. It is as if the absence of an actual singer with a human voice and the articulation of the words lent the message something impersonal, something spiritual.

This is the most convenient opportunity to refer to the use of the 'Leading Motive,' which Wagner has made so effective in modern operatic music. How often the music gives a meaning to a scene or a dialogue, and proves a more potent dramatic factor than the most cleverly managed 'aside' or stage business! Some examples are far-fetched enough, and as ineffective as the *canti fermi* were—as, for example, when Sachs reminds Eva of the old tale of King Mark and Isolde:



A young student of English literature was so enamoured of the chief characters in 'The Newcomes,' that he read all Thackeray's works through in succession, hoping to see beyond the line the author drew on the last page of the beautiful story,* and to learn something more about Clive and Ethel. He gained much more than he expected—as one would gain who learned to know the *Meistersinger* in the vain hope of meeting Isolde again; but such delicate effects as the connecting links between 'The Esmonds' and 'The Virginians,' and Warrington in 'Pendennis,' or between the 'Shabby Gentle Story' and 'Philip,' or between Laura and Pen, and so many other stories, are impossible in music. They have been tried only in the *Nibelungen Ring*, which is not several stories but one story in several chapters, or rather it should be said in several volumes. And the echo from *Tristan* in the *Meistersinger* requires to be pointed out even to the average student, not to speak of members of the intelligent public.

It is difficult to agree with those who talk of Beethoven "quoting" the Scherzo of the 5th Symphony in the course of the last movement. The use of the motive is surely part of the conception of the Finale. As one writer has said, it is converted at the end of the Scherzo "into a weird and mysterious terror"; but when he goes on to say that it "suddenly reappears in the midst of the tremendous jubilation of the Finale all alive and well" we feel that the meaning has been expressed in an inadequate manner, and one the flippancy of which is barely concealed by the substitution of "well" for "kicking."

More nearly akin to quotation is the citing of bars

* "As I write the last line with a rather sad heart, Pendennis and Laura, and Ethel and Clive fade away into Fable-Land. I hardly know whether they are not true; whether they do not live near us somewhere. They were alive, and I heard their voices; but five minutes since was touched by their grief. And have we parted here on a sudden, and without so much as a shake of the hand? Is yonder line (—), which I drew with my own pen, a barrier between me and Hades, as it were, across which I can see those features retreating and only dimly glimmering?" — 'The Newcomes.'

from the first, second, and third movements in the stormy course of the introduction to the last movement of the Choral Symphony, but this is, I think, a unique instance, and, besides, the words "O Freunde! nicht diese Töne," together with the words of the 'Freude' Ode which follows, explain much of the meaning and allow us to class the example with those which depend largely for their effect upon the words which accompany the music giving it definite meaning.

Referring the argument again to quotation in music considered as analogous to quotation in literature, it is difficult to see any possible answer to the contention that a writer may not, or at least does not, quote from his own previous works. A quotation in literature is taken from one of the classics or from some universally known work, or is an universally known expression; and few writers would care to draw upon their own productions as answering to any such description. This consideration interferes with our accepting as a quotation proper the happy use of a Symphony Andante subject in the course of the first song in Haydn's Seasons, where the jolly ploughman whistles as he follows the plough:



And even here words are required to give the quotation its necessary point, while the idealized evolution of the ploughman's simple whistle into an incorporation of piccolos, oboes, violins, and horns, with orchestral accompaniment, shows that music's ways are not as the ways of her sister literature. The score which, had it sought to be realistic, would have reproduced the actual whistle on the flute or piccolo, gives another illustration of the principle declared in Beethoven's pregnant *Mehr Ausdruck der Empfindung als Malerei*.

Transformation of theme, more or less accidental in Bach and Beethoven,



used with more definite intention in



BERTHOVEN.



and

MENDELSSOHN.

as a regular avowed device in Schubert's great Fantasia in C, and adopted as a principle by Schumann and Liszt, cannot be regarded as quotation in the proper sense of the word.

And we are left with one example in *Don Giovanni*. Was it bitterness of heart or scorn at popular taste that made Mozart quote other operas in the Supper Scene and then a few bars from *Figaro* to assert his own supremacy, or was it only a passing whim? Who can tell? The gentle soul is dead, and did not know how long he, being dead, would yet speak to future generations when more successful appealers to ephemeral public taste would be long forgotten. Let us think of the quotation as a merry jest. And even here the point would be entirely lost to us if Leporello (or some other learned authority) did not explain that the bars



and

f. Allegro.

are taken from *Cosa Rara* and from *I due Litiganti*. Who knows other four bars from the old operas now, or knows any more than the names—if even that—of their dead and buried composers? Did it ever occur to them that the only bars of their music which would survive a hundred years would be those which were inserted in jest in the score of their less fortunate, more gifted rival Mozart?

I do not know what the famous chapter on 'Snakes in Iceland' went on to say about these interesting

animals, or, indeed, whether it went on at all. Perhaps the bald statement that "there are no snakes in Iceland" satisfied the intention as it exhausted the information of the author. Perhaps he indulged in a dissertation on other animals which were like snakes or which might be mistaken for snakes. I do not suppose that he meant his readers to infer that there never had been or never would be a single snake in the island, or even that there was not at that time a solitary specimen. And if I had been as perfectly honest as he, I should have begun my article as he began his chapter, and declared at the outset that, making a few possible exceptions where words are used,

THERE IS NO QUOTATION IN MUSIC.

SHAM IDEALS.

To a philosopher of tolerant spirit it is mildly amusing to read the indignation of professional critics when their ideals are trodden upon. They seem, however, to have so many ideals that a composer is hard put to not to tread on at least one of them. There are the men, for instance, who tell us that the tendency of the age is towards musical "snippets;" those others who profess to be shocked by modern Italian opera; and the many critics who look on programme music as one of the deadly sins. The world likes idealism, I suppose, and certainly some of the most commonplace men I have met have been the most set in their ideals. At present the English world has made Imperialism into an ideal. The most bread-and-butter of misses prates of it, and the statesman who at the present moment ventured to suggest that a hundred social problems remain to be solved would be very unpopular with the idealists. Yet can you walk the streets of this Imperial city and see poverty and disease on every side just as if the Transvaal and the Orange Free State had not been conquered—they are the ground bass of the Imperial melody; but no one seems to hear it nowadays. This may not seem to have much to do with music, and yet it has if you look on music, as I do, as part of life itself, and not as an outward flourish. We suffer from set ideals, they arise from a mistaken idea that you ought to make up your mind on all subjects. For instance, you make up your mind that the stories of operas should be healthy and "beautiful." By that you will probably mean that there shall be no tragedy in them, and, especially, no bloodshed. You then proceed to criticise the works of Puccini or Spinelli on that basis.

Continually I open my morning papers and I find that the musical critic says it is a pity that the composer has written music to such a degrading subject, that under the circumstances he could not give us of his best, and so on and so forth. Sometimes the critics are right, as with regard to Puccini's *Tosca*, for example. Sardou's drama is a drama of horror undiluted. True, the love of Tosca is meant to give the central idea; but it has not that effect in reality. But even so, the good people who professed to be shocked by the opera were surely suffering from sham ideals! Not to be able to appreciate melodrama is the sign of the prig. All men and women of sane brain are interested in action and adventure, and those of us who are honest must confess that we can witness and hear this particular opera without feeling overcome by its horror. The stage is not real, and why should we pretend that it is? Why, hardly one of us but would wake up a grey old man if we had witnessed the drama of *Macbeth* in life itself. A street accident is enough, and too much, for most of us, but a murder!—we should possibly become insane if we had seen a real Lady Macbeth.

Macbeth steal up to Banquo's chamber and return with an ensanguined dagger. That minute of waiting! Yet because Shakespeare has written some noble blank verse round this rather sordid tragedy a world that boggles at *La Tosca* proclaims *Macbeth* a tragedy idealistic enough for a girls' school. It is treatment, then, that salves the idealist's conscience; if so, the world has become artistic indeed!

I have been particularly amused in this respect by reading some of the criticisms on Spinelli's *A Basso Porto*, which the Carl Rosa Company performed during its recent visit to London. No criticism has been too harsh for the plot—Neapolitan villainy set to music. Personally I am not a great admirer of the Italian libretto writer, but in this case the critics, I think, have made a mistake. It is true that the story, in its atmosphere, is vicious enough if you measure it by the standard of a police court report—but then Macbeth and his lady would have cut but a sorry figure at Bow Street. Yet in its essence the libretto of Spinelli's opera presents a story that has all the elements of the highest tragedy. It is really almost Grecian in its simplicity and inevitability. Maria, the chief character, was in love, passionately in love, with Cecillo. He, however, transferred his affections to Carmela. Taking advantage of his being in prison, Maria falsely accuses Carmela of a crime for which she has to pay with her life. And then Maria marries. So far we have a mere tragedy of jealousy. When the opera begins, that past is a long way off. Maria has a grown-up daughter and a son, Sesella and Luigino. Cecillo, out of prison for a time, at any rate, sets about revenging himself on Maria by thrusting her son down the path of vice and plotting to ruin her daughter. Maria pleads in vain, and as a last resort tells her daughter the truth, and denounces Cecillo as a spy on the Camorra, to which all the characters belong. The tragedy enters the higher plane when it is seen that Maria still loves this man, but not so much as she loves her children. Cecillo is condemned to death by the Camorra, and Luigino, Maria's son, is deputed to carry out the sentence. Maria once more pleads with Cecillo, and offers to hide him if he will swear to spare her children. He refuses, and she herself stabs him. One egregious critic considers this quite an unnecessary proceeding, as Luigino is "waiting round the corner" to do the deed, and yet it is evident enough that Maria herself stabs her old lover to save her son from being blood-guilty. I should add that this Neapolitan mother is haunted by Carmela, of whom she was the indirect murderer. Certainly it is not a pleasing story, but the figure of Maria belongs to real tragedy, and I fancy a Calvé or Ternina could make much of the part. But because all this was set in Neapolitan lower class life, the critics were quite shocked. After all, perhaps the realists are the only idealists.

Then as to that "snippet" idealist: he belongs to the class of critics who, looking around, perceive nothing but ruin. Because nowadays we see the merit of brevity in other things than wit, we are to be labelled as incapable of listening to music of a decent length. The sonata is dead! That is the most piteous cry of all, for with the death of the sonata crumbles away the whole of musical idealism. But why should we raise the sonata into a sham ideal. I need not trouble my learned readers with a short history of the sonata to show that its growth as an art-form was purely arbitrary. The sonata-form itself I would here distinguish from the composition of so many movements which we call a sonata. The sonata-form is founded on logic, but the conglomeration of movements is not. And yet if we moderns rebel against

three or four movements which in most cases have no connection one with the other, we are told that we are suffering from the "snippet" fever. Might it not be that we are growing out of the fashion, set of late years by Beethoven, of the sonata as a composition of so many movements. After all, the ordinary run of composers—even the great second-rate men—have shown us that the sonata is too long for what they have to say. Why should we worship it for its mere length? As a matter of fact we moderns have no quarrel with length if we are given something worth hearing: the most successful of modern compositions is Tschaikowsky's "Pathetic" Symphony. But we no longer worship length for length's own sake. On the whole, I think it is a healthy sign. Certainly the love of a symphony because it is a symphony is the most sham of all musical idealisms, except, perhaps, a very curious form of idealism which is doing much to rob our concerts of interest.

The reader of books is content to spend his evening, or a couple of evenings, with an author who, his critical taste knows full well, is not among the great writers. The reader finds something to interest him, perhaps something he admires, and he is satisfied. The lover of pictures will pause for a long while before a picture that does not quite appeal to his taste. But the lover of music speaks and writes as if he were cheated when he is not given a masterpiece. If it is a symphonic poem he waxes sarcastic because he has fixed ideas about what music can do and what it cannot do; if it is a symphony, it is not as fine as one by Brahms or Beethoven; if it is Russian, all Russian music is hysterical; if it is German, all German modern music is dull and overwrought. I find that amateurs grow so angry about these matters. At a recent Ysaye concert, for instance, I heard the *Istar* symphonic variations of Vincent d'Indy. The composer has attempted to describe the descent into Hades of *Istar* in search of her dead lover. She finds that she has to give up some article of her wearing apparel to each of the janitors of the seven doors through which she has to pass to reach her beloved. Through the seventh door she enters in her pure and unadorned womanhood. The composer has made his theme illustrate this sacrifice of all for love's sake, and as it comes last the variations precede its theme. Unfortunately, I must admit that the theme is poor—hardly a theme at all; but when a few moments after the concert I was first buttonholed by an indignant German, who desired to know my opinion of such "tomfoolery," and later on by a clever young English composer, who was even more indignant and sarcastic, I had to confess that, after all, managers of concerts were justified in not giving us novelties if they are received in that spirit. Certainly I do not pretend to any great admiration of this music of Vincent d'Indy's; but I found it full of cleverness, imagination, and ingenious scoring in the French style. It did not take very long in performance, and I must confess that, bad taste as it may be, it interested me. Let me make bold to say that for once I would rather have heard it than such well-known works as the *Meistersinger* overture or the "*Leonora No. 3*." No one can worship these utterances of genius more than I do, but, to tell the truth, I like to hear at least one novelty at a concert. This judging of all music by the standard of the very highest is surely idealism gone mad. Is it not possible for a man to revel in the *Meistersinger* and yet be interested in *A Basso Porto*? to admire the divine lengths of Schubert's symphonies and yet find Tschaikowsky's "*Tempest*" Fantasia quite long enough? to have clear ideas of the limit of music and yet be interested in the symphonic poems of Richard Strauss?

And why pretend to be so idealistic? There is room for all styles, and even the sordidness of Neapolitan villainy, as depicted in Spinelli's opera, has interest and even tragedy for those whose outlook on life is not conditioned by sham idealism.

EDWARD A. BAUGHAN.

THE SCHOLA CANTORUM.

AMONG many excellent church choirs to be heard in Paris, the most perfect, without doubt, is that of the "Chanteurs de St. Gervais," secularly known as the "Schola Cantorum." Ably conducted by M. Charles Bordes, the Schola Cantorum (composed of men and women) and the Chanteurs de St. Gervais (men and boys) interpret classical, old popular, sacred, and above all Gregorian music with absolute purity of style and tone. During the Exhibition the Schola singers were to be heard daily at the Vieux Paris, in the pseudo-church of St. Julien-le-Menestrier. They sang sacred music of every period, from the Gregorian through the masters of the fifteenth, sixteenth, and seventeenth centuries, through Bach, Handel, Haydn, and Mozart, to the music of the present day. And in a theatre close by—also reproducing some Paris building of the past—they sang ancient French choruses, songs, and rounds, some anonymous, some by Roland de Lassus, Rameau, and others.

The Schola Cantorum have started a revival of old sacred music, and have especially devoted themselves to grasping Gregorian art in its entirety, so as not only to render the chant free from modern innovations and alterations, but to popularize it, in order that it may regain for the public as well as for modern composers its pristine value. The president of the Schola is M. Alexandre Guilmant, the well-known organist. In the heart of the University quarter, 269 Rue St. Jacques, the Schola has a chapel, and concert and practising rooms, where from the 26th to the 30th of September they held a congress, under the presidency of Dom Pothier, Benedictine Abbot of St. Wandrille. He might almost be termed the "Gregory of the nineteenth century," so great a part has he taken in collecting, studying, and revising the Gregorian chants and methods. His book, "Gregorian Melodies," is considered by competent judges the best work of its kind. In it he has summed up the labour of centuries, the paleographical erudition to which the Benedictines of Solesmes owe their methods of plain-chant, held to be above dispute. The congress opened, on the evening of the 26th September, with a service in the chapel, and a reception by the Schola and M. Guilmant of the members, and the outside artists performing in the concerts. The first sitting was held next day at 8 a.m., beginning with the rehearsal of the proper responses for the following Sunday by a choir composed of members of the congress, under M. Gastoné, the Schola's second conductor. This was followed by a lecture by M. Gastoné upon "The Origin of Gregorian Chant," and one by M. l'Abbé Villettard, upon "The Research and Study of Fragments of Plain-chant MSS."

In the afternoon of the first day lectures were given by M. Aubry upon "Jugglers in History," and by M. Bellaigue upon the "Laudi Spirituali," with examples. In the evening there was a vocal concert by the schola cantores, with instrumental interludes. On the following morning M. Gastoné read a paper upon "Gregorian Rhythm and Modern Rhythm"; and Dom Parisot spoke upon the "Attempts to Apply Oriental Melodies to Sacred Song." In the afternoon M. Guittard lectured on "Carissimi and the Seventeenth Century in Italy"; the musical illustrations being performed by the pupils. The even-

ing concert comprised modern sacred, church, and concert music, and compositions by members of the Schola. On the third day were given, under M. Gastoné, practical exercises of Gregorian chant, consisting of the final rehearsal of the proper responses for the following Sunday. Papers were then read by M. Gastoné, on "Melodic Formulæ and the Neume Problem" (*Les formules mélodiques et le problème des neumes*); and by M. Bordes, on "Gregorian Chant as the Source of New Processes and Means of Expression in Modern Composition." In the afternoon M. Pirro spoke of the "Means and Forms of Expression of the Masters of the Seventeenth Century, and specially of Schütz." In the evening Bach's works were performed, with full choir, solos, orchestra, and organ, M. Bordes being conductor.

On Sunday, September 30th, the congress was brought to a close with the performance of a Mass in the fourteenth century church of St. Gervais (situated behind the Hôtel de Ville), where that portion of the Schola called "Chanteurs de St. Gervais" sing ancient and modern masses and the motets appropriated to vesper services. Under the lofty, narrow Gothic arches of the choir the singers, grouped on the right by the organ, caused pure, soft, rich tones to pass up and down the angel-ladders of Palestrina's *Salve Regina* Mass. The voices, though full and sonorous, are devoid of that metallic vibration—so powerfully dramatic, and therefore often theatrical—softened a feature of good French voices. Or rather the metal in the voices of the schola cantores is, as Legouvé puts it, sheathed in velvet; the whole sound being electric, and free from weakness, hardness, or shrillness of any kind. This is specially noticeable when some long-sustained high note swells into perfect roundness on such syllables as (*do*)mini. Another peculiarity of the Schola's singing is the Italian pronunciation of the Latin, which is most striking to any ear accustomed to the closed *ü* and nasal *n* of all French choirs. In addition to the Mass, the "Chanteurs" sang Palestrina's *Peccantem me quotidie* at the offertory, and, as a voluntary, his *Exsultate Deo*. The responses were sung by the congress choir, conducted by M. Gastoné, with perfect ensemble.

The congress finally closed on Sunday evening, with an organ recital by M. Guilmant at Meudon.

Outside of France, or even Paris, I believe little is known of the Schola. This is a pity, for its performances are admirable, and visitors to Paris should not miss them.

I. DE C.

TWO MUSICAL BIOGRAPHIES.

THE undeservedly neglected art of musical biography has lately received a good deal of attention; and it seems likely in the immediate future to receive considerably more. In America, as in England, the critics are taking the matter seriously in hand; and instead of devoting their afternoons and evenings exclusively to chanting the praises of Miss A.'s piano-playing, or Dr. B.'s oratorio, or Herr C.'s latest symphony, they are endeavouring to look at the past with fresh eyes, trying to get rid of traditional notions and preconceptions and to see the masters of the past as they really were, seeking to give us some really valuable and true account of the past and its master-musicians. The task is not an easy one. Even in the cases of composers who died within recent times, facts are buried under huge growths of legendary excrescences; and there really seems to be no getting at the truth about the older men at all. But patience, a knowledge of general, artistic and literary as well as musical history, some acquaintance with life as it is experienced by men outside the narrow world of music—these in time will

surely help in the work. Literary skill, too, is needed, and is not so difficult to find amongst musicians nowadays as it was a few years ago. In short, we have great hopes. In the fulness of time fine biographical works will doubtless be achieved. In the meantime we have before us a couple of the swallows that do not make the summer, but show that the summer is perhaps on its way towards us. Here is Mr. Huneker's "Life of Chopin," published by Messrs. Scribner, of New York, and here also is Mrs. Rosa Newmarch's "Life of Tschaikowsky," published by Mr. Grant Richards, of London. Each book is in its way remarkable. Mrs. Newmarch gives us for the first time something like a connected history of one of the most interesting personalities of the century. Mr. Huneker's also gives us a most interesting history of a personality hardly less curious than Tschaikowsky's, but it has the additional merit—we presume it may be called a merit—of giving us a glimpse of another personality, that of Mr. Huneker himself. Mr. Huneker, of course, has little that is new in the way of facts to offer us ; yet he contrives to get all that is really valuable into a very limited space, and the result is eminently readable. Mrs. Newmarch does not claim to have anything new ; but, as a matter of fact, few of her readers can possibly have known so much about her subject before they read her book as they will know after they finish it. She says she has had to gather her material "in the byways of Russian musical literature." It was well worth gathering. If Tschaikowsky should prove to be one of the classics of the nineteenth century, one of the few whose achievements last a century or so longer than the others, there will be much more to be done. We suppose the world at large will clamour for details at present withheld from us ; and if the future generations are to be in a position rightly to understand Tschaikowsky, literary art, even political influences, will have to be traced. But for the present Mrs. Newmarch has given us a valuable book—a book that is valuable because it fills an awkward gap in our knowledge.

In certain superficial characteristics the two men, Chopin and Tschaikowsky, were oddly alike. Of course they were both Slav by blood and by breeding. The same melancholy pervades their music; their music is covered by the same rich embroidery of ornament. They have the same love of rhythms, the same penchant for using Slav folk-melody. Each seemed to lead a mournful life, and each undoubtedly died a premature and tragic death. Both sang the song of pessimism ; both of them felt life to be "vanity of vanities ; all things are vanity." Both, too, had a singular grace and address in recovering their *aplomb* after their wildest outbursts. Each had his private romance or tragedy ; neither has been properly explained to this day—for even nowadays there are as many views of the Chopin-Sand affair as there are people to take them. Yet what an enormous gulf between the two men ! Chopin, as Mr. Huneker easily shows, was a pianist, and simply a writer for the piano. His output was comparatively small ; at a comparatively early age he had mastered his technique ; and though his art steadily enriched itself during his brief life, his first compositions were all but as perfect in finish as his latest. Tschaikowsky sought to distinguish himself in a far wider field. He wrote for all instruments and combinations of instruments ; and far from being most successful with the piano, by a very long way his most notable works are for the full modern orchestra. He essayed songs, piano-forte works, chamber-music, operas and symphonies. To a degree he succeeded with all ; but it seems likely enough that his name will be kept alive—if indeed it can be kept alive—by his orchestral compositions. Even

if this happen, it will not mean that Tschaikowsky, because he was most successful in the larger forms, is necessarily the greater musician. On the contrary, when one examines the stuff of the two musics, one finds that in strength and pregnancy of theme, in variety and resource of treatment, Chopin beats Tschaikowsky easily out of the field. Even his architectonics are finer, better proportioned ; while there is a depth and reserve of emotion behind Chopin's music that there is no reason to suppose existed in the case of Tschaikowsky. Here, surely, are contrasts enough to make one forget the resemblances ! When we examine the men themselves more closely the contrasts are even more startling. Chopin was from the very beginning a gilded society man ; he was a great favourite with all the ladies ; from the first moment that he threw himself upon social Paris he was as great a success as Liszt. It is true that he played less frequently ; but he obtained as many pupils as he wanted, and could easily have found as many more ; and as he seems to have taken no one under a countess, and the bulk of his scholars were at least foreign princesses, and all of them were, or were reputed to be, enormously rich, it is not to be wondered at that he always lived in the most luxurious way and dressed in the height of fashion. On the other hand, Tschaikowsky in his younger days was very hard-up ; he never became a drawing-room favourite ; he hated women, and although he married one, he ultimately retired to lead an absolutely solitary life in the country ; he was never a successful man, he had to do many years of painful drudgery, teaching in a conservatoire at a very low rate of payment, before he found himself in a position to throw up that penal servitude and to be content to live modestly on what he earned by his compositions. At every point the contrast is so startling that one ceases to remember the many curious resemblances between the two men.

They were alike in many respects ; no two men could be less alike in many other respects ; but this at least they had and have in common : both wrote a fairly large quantity of valuable (invaluable) music ; both have found adequate biographers. Mrs. Newmarch has given us a quantity of new facts, carefully looked for ; Mr. Huneker shows us Chopin as reflected in the mirror of his own personality. For both their gifts it is well that we should be thankful.

SIR ARTHUR SULLIVAN.

ONE of the most popular of British composers has suddenly passed away just as he was putting the last touches to a new opera. At the time of his death Sir Arthur was only fifty-eight years of age, and yet his first work, the *Tempest* music, was produced thirty-eight years ago, and in the young composer, who eight years previously had won the first Mendelssohn Scholarship, and who after that had been diligently prosecuting his musical studies at the Leipzig Conservatorium under Plaidy, Hauptmann, E. F. Richter, Reinecke, and others, serious critics of that day recognized talent of no ordinary kind. A Leipzig paper, referring to one of the school performances, speaks of the youthful Sullivan's talent which "gives promise of a favourable future." The Symphony in E, known as the "Irish," and the "In Memoriam" overture, both produced here in 1866, seemed to foreshadow a career in the serious paths of art. It happened, however, that Sir Arthur was to win fame, with the strong aid of Mr. W. S. Gilbert, in comic opera. *Cox and Box*, produced at the Adelphi in 1867, was really the first notable step in this direction, and it

was followed by a series of works of which not only the titles, but also the music, is familiar to all musicians. It is unnecessary even to give a list. Apart from the stage the composer achieved remarkable successes with his cantata *The Golden Legend*, with his songs ("Orpheus with his Lute," "The Lost Chord," "Thou'rt passing hence," and many others), and with many of his hymntunes. The composer's talent was, as stated, recognized in Germany in his early days. Later on, also, success awaited him there; we refer to the successful production of *The Mikado* at Berlin, in 1886, and of *The Golden Legend* in that same city in 1887.

Sir Arthur was Principal of the National Training School from 1876-1881; conductor of the Philharmonic Concerts during two seasons, and conductor of many Leeds festivals. The degree of Doctor of Music was conferred on him both by Cambridge and by Oxford. He was knighted in 1883.

SIMS REEVES.

IT is now nearly twenty years since the distinguished tenor practically retired from public life, and since that time his artistic career has been related by himself, also by others, so that there is really nothing new to say about one of the greatest vocalists which England ever produced. Nevertheless, it would not be right to pass by the event of his real retirement from life without notice of some kind. The year of Reeves's birth has been a matter of discussion, but the entry in the church register at Woolwich seems to show pretty conclusively that he was born September 26th, 1818. He first appeared on the stage at Newcastle in 1839, in baritone parts, and between 1841 and 1843 he appeared in small rôles at Drury Lane under the Macready management; but it was after his return from Italy, where he studied diligently for several years, that he made his first great sensation as "Edward" in Donizetti's *Bride of Lammermoor* (better known now as *Lucia*; it was then given in English) at Drury Lane in 1847. From that time onward his fame increased until increase was no longer possible.

The stage, although he distinguished himself there, was not the scene of his greatest triumphs. It was as an oratorio singer, and especially as an interpreter of Handel, that he will be best remembered. His singing at the Crystal Palace Handel Festival of 1857 was the first of a series of marvellous successes which lasted for about twenty years. There were three things in Sims Reeves which helped him to make and maintain his great reputation: he possessed a voice unequalled for its pure, rich quality; judgment which made him to understand that the better a voice, the more careful and thorough must be the training; and, again, an artistic nature which enabled him to reveal the true spirit of the music of the great masters. We have spoken of his highest efforts; his chief popular successes were in simple ballads. It is a curious fact—and one which Reeves mentions in the "Life and Recollections" written by himself—that Braham, his great predecessor, took his farewell of the public in the very year in which he (Reeves) appeared before the public for the first time.

LETTER FROM LEIPZIG.

THE series of *virtuosi* concerts has been opened by Herr Wilhelm Backhaus, who already as a boy excited great hopes, and who now, we must frankly confess, has considerably disappointed us. So long as he was studying under his excellent teacher, Reckendorf, he played, it may be with childlike

expression, yet in a healthy, intelligent manner; now, however, after having considered it necessary to receive further instruction from a famous pianist, there is a change. His technique has increased but his touch has become hard; while his rendering of Beethoven's Sonata in C, Op. 53, and of Chopin's Ballade in A flat furnished sad proof that his taste has been spoilt. On the other hand, he gave an able rendering of Brahms' Variations on a theme by Handel, and this reminded us once again how much easier it is to understand and to play Brahms than is the case with Beethoven. We hope that Herr Backhaus will soon give us an opportunity of forming a more favourable judgment concerning him. On the following day Frau Emma Baumann's concert took place. For years this singer has been prized as one of the best at our opera house, and her vocal recital, consequently, drew a large audience, and her reception was warm and hearty. The programme was arranged in chronological order, with, perhaps, too much regard for the ultra-modern and not particularly refreshing song literature. Frau Baumann was assisted by Fraulein Rau, pianist from Munich, whose style of playing was so unfinished that we can only advise her to study yet for a time before appearing in public. She occasionally got so far astray as to be obliged to have recourse to improvisation. In her choice of pieces, too, she displayed curious taste:—D'Albert's Scherzo, Liszt's Ballade in B minor, and Variations by Tschaikovsky. The next day the royal music director, Walther, of the 107th regiment, celebrated his jubilee of forty years' service with a concert at Bonorand's, and the worthy veteran, who as military music director occupies quite an honourable position, was duly honoured on this special occasion.

At the second Gewandhaus concert the instrumental works performed were:—Weber's "Jubel" Overture, Beethoven's c minor Symphony, and Variations on the Chorale "Wer nur den lieben Gott lässt walten," by Georg Schumann, the last-named being a novelty. The composer, who has recently been elected conductor of the Berlin Sing-Akademie, studied at the Conservatorium here, and even then promised well for the future. These Variations display talent, but, unfortunately, also a lack of taste. There are many reminiscences of *Tristan u. Isolde* in them, which show want of all feeling for style; and the pompous orchestration with harp and organ, and other instruments, is not in keeping with the whole. Further, for the constant omission of the up-beat in the Chorale it is difficult to assign a reason. In spite of all this, however, there are some fine details, and the composer shows skilled command of the resources of polyphony. Herr Sapellnikoff was the soloist of the evening, and he performed in able manner Chopin's E minor Concerto and some solos by Rubinstein and Liszt, as was, indeed, to be expected of him. Though not ranking among players of strong individuality, he belongs to the now numerous class of pianists eminent for technique.

A concert flood of unprecedented severity has deluged Leipzig; no fewer than 26 were recently announced on one single newspaper sheet. Justice in the way of notice cannot, of course, be rendered to all these concerts. On the 23rd of October, for instance, there were two concerts and an evening recital in a private society devoted exclusively to the performance of chamber music, which is greatly neglected at Leipzig, the aim and efforts of this "Musical Society," as it is styled, are therefore specially deserving of notice. The programme of this numerously attended *soirée* was devoted to the compositions of Carl Reinecke, who in the first number, a Quartet for pianoforte, violin, viola, and cello, presided at the piano. Then followed an aria from *König Manfred*, sung by Fraulein Hartkopf, a Trio for violin, viola, and cello (manuscript), interpreted by Concertmeister Hamann, Heintzsch, and Robert Hansen, and, finally, the songs "Frühlingsblume," "Italienisches Tanzlied," "Libellantanz," for soprano with accompaniment of pianoforte and violin. It would be indiscreet to criticise a private *soirée* of this kind, so we will only say this much, that the demonstrations of approval were so strong as to compel Herr Professor Reinecke to express thanks by playing a pianoforte solo.

Herr Alexander Winogradsky, of Kiew, has sought to propagate the compositions of his countrymen by giving an orchestral concert devoted entirely to Russian music. The concert opened

with a Symphony by Kalinnikoff, which created a fairly favourable impression ; it is by no means so important as many symphonies by German composers such as Gernsheim, Bargiel, Herzogenberg, etc., which are never heard, but it has the advantage of being by a foreigner, and works of this kind the obliging Germans are always ready to perform. Of greater importance were two movements from the Third Symphony of Tschaikowsky, who is undoubtedly the chief Russian composer of instrumental music, and whose works for that reason cannot be ignored. "Sadko," by Kimsky-Korsakow is a wild, barbaric work, whereas "Melancholie," by Napravnik, left a pleasant impression. Finally, a Fantasia on a Cossack theme by Dargomitsky, and Glinka's old-fashioned Overture to *Russlan und Ludmilla* were performed. The conductor was a little too busy in striking attitudes and making gestures and signs ; the "Winderstein" orchestra displayed praiseworthy zeal.

At the Third Gewandhaus Concert we made pleasant acquaintanceship with the baritone singer, Herr Van Rooy, who sang "Wotan's Farewell" and other songs (among which, by way of rarity, was "Die Löwenbraut" by Schumann). Less agreeable was the acquaintance which the public made with a Symphony by César Auguste Franck, and with a "Steppenskizze" by Borodin. The Symphony gives proof of the best will and endeavour on the part of the composer, but, unfortunately, his powers of invention are very restricted, and it does not say much for his taste and sense of form to have included the whole of the slow introduction to the first movement in the repetition ; for such there is no logical justification. The "Steppenskizze" is a pleasing *genre* picture, which well bears one hearing. For these two not very happily chosen novelties, Schumann's *Genoveva* Overture made amends.

The first evening of chamber music at the Gewandhaus took place on Sunday, October 27th. The artists, MM. Berber, Rother, Sebald, and Professor Klengel, were in good form, and played wonderfully well Cherubini's Quartet in D minor, and Beethoven's Op. 59, No. 1. There was a surprise for the public : Capellmeister Nikisch, and, so far as we are aware, for the first time, appeared as a pianist, and took part in Brahms's Quartet in A. That so eminent a musician as Nikisch would interpret the music with all due intelligence was a foregone conclusion, but at the age of forty-five one does not suddenly become a good pianist, and his performance left much to desire.

The Second Philharmonic Concert took place on the 29th of October, and commenced with the Symphony of Haydn's which has been curiously named Military Symphony, because Haydn in two of the movements has used drum, cymbals and triangle. Apart from this, the most ingenious work contains nothing of a warlike character. It was splendidly performed under the direction of Winderstein, as were also the *Oberon* Overture and a Scherzo (*Der Zauberlehrling*) by Dukas. The latter work is a perfect monster of tastelessness and weakness of invention ; nevertheless, it was much applauded by a certain section of the public. The soloist of the evening was D'Albert, who played Beethoven's G major Concerto and solos by Rubinstein, D'Albert and Chopin, and was tremendously applauded, although, or perhaps really because, he played in so mannered a style, and one quite new to him. The *pianissimos* were so exaggerated that at last nothing could be heard, and he indulged so much in *ritardando* that the musical train of thought was broken up and became unintelligible. The technique, of course, was above all praise.

As novelty at the opera we have had the second part of *Les Troyens*, entitled *Les Troyens à Carthage*, which from a musical point of view is more interesting than the first part ; not so, however, as regards dramatic interest. It will be curious to see whether this second part will remain longer in the *répertoire* than the first ; this is just possible, seeing that it contains the grateful Dido part, which, too, was well sung and well played by Frau Dönges.

The fourth Gewandhaus Concert was most refreshing. The orchestral works (Beethoven's Overture to "Coriolan" and Mendelssohn's Symphony in A minor) were well performed. Brahms's Violin Concerto was played by Concertmeister Berber in most praiseworthy manner, and the Thomaners were heard to the best advantage in some choruses. At the fifth Gewandhaus Concert a Concert Overture by Cherubini, which does not, how-

ever, equal his justly celebrated overtures, was given for the first time. Also some neat trifles by Rameau. Beethoven's eternally beautiful Symphony in D, however, afforded the highest enjoyment. Madame Menter played Liszt's Concerto in E flat and her own "Zigeunerweisen." Her wonderful virtuosity excited great astonishment, though it did not give true art satisfaction. Of course, the public expressed loud approval.

The concert given by the Teachers' Union here to celebrate the twenty-fifth anniversary of its existence, was of special interest. The teachers' unions of Halle, Magdeburg, Brunswick, and Weissenfels were invited, making a total of 600 *bond fide* singers. The effect accordingly was a powerful one. In addition to small choruses by Beethoven, Mendelssohn, etc., the "Kyrie" and "Benedictus" from Volkmann's second Mass, Reinecke's "Mahomet's Gesang," and Hegar's "Kaiser Carl in der Johannsnacht" were sung. The two last-named works, the former of which was marked "new," were admirably rendered under the direction of Capellmeister Sitt, and created the strongest impression. The public, which could be numbered by thousands, rewarded singers, conductors, and composers with enthusiastic applause.

Correspondence.

To the Editor of THE MONTHLY MUSICAL RECORD.

BYRD AT BIRMINGHAM.

DEAR SIR,—I wish to take the part of a good old English composer, William Byrd ; and I hope you will forgive me if I take a passage from your Birmingham Festival notice as my text. Your contributor, "S. S. S." says :—"After the interval, the chorus resumed with William Byrd's Mass for five voices The performance, unaccompanied, was good, and the music, with its points of imitation and *fugato*, was not without effect even at this day ; but the interest was chiefly historical, and the audience was resigned, rather than enthusiastic."

Now, William Byrd's Mass is a *sacred* work ; that is, it is indissolubly wedded to a sacred service. It has no separate existence. One might just as well sing off the *Asperges*, an *Introit* and a *Gradual*, and call that a Plain-song Work. Byrd (who remained a Catholic at heart all his life) wrote his Masses for the glory of God, and not for the applause of a Birmingham public ; and all who have listened to the work under question as I did, week after week, at the Oratory, will agree with me in denouncing as sacrilege this tearing of proportionate music from its sacred context.

The *Kyrie*, which was omitted, is very short, and I know no other piece that contains so much exquisite, plaintive, yet elevated music to the bar. Perhaps this may explain its omission. Again, as the Mass was sung during Lent at Brompton, the *Gloria* was omitted. Surely, then, there was the more reason for including this number at Birmingham ; but no ! it was cut out.

The whole business of the inclusion and performance of this Mass was a blunder. Yours faithfully, G. S.

P.S.—Lest I be misunderstood, let me say that this letter is inspired by a *furor musicus*. I am quite guiltless of a *furor theologicus*.

OUR MUSIC PAGES.

THERE are many times to dance, but Christmas is the time specially marked out for that purpose ; for, though "church bells ring in the Christmas morn," the evening is usually devoted to "dance and song." And what could be more fitting for Our Music Pages than a waltz

bearing the title "Christmas," and by Tschaikowsky, a composer whose name has become a household word? The opening theme has charm and daintiness of rhythm. The tranquil, pensive trio, in the key of the flattened sub-median (F flat enharmonically changed for convenience sake to E), is most refined. The coda at the end, after the first section has been repeated, is bright and gay. The music is not difficult.

Reviews of New Music and New Editions.

Reisebilder (Impressions de Voyage. Journey Impressions). Cyclus von 6 Klavierstücken für das Pianoforte von ANTON BEER-WALBRUNN, Op. 21. Leipzig : C. F. Peters.

SOME journeys are monotonous, others picturesque and pleasant. The titles of the different numbers in this set of pieces show that the latter kind furnishes the subjects for illustration. The first tone-picture, "Clear Night," is based on a broad and expressive theme, and the music produces the feeling of quiet calm suggested by the title. No. 2, "Voyage on the Lake," is light and attractive, varied in rhythm, and full of piquant harmonies. No. 3, "A Summer Dream," has something of the softness of summer and the fantasy of a dream. No. 4, "A Thunder-storm in the Mountains," is by no means conventional. No. 5 is a theme with characteristic variations, and No. 6 a "March." All these pieces are clever, yet anything but dry; they are composed, moreover, by one who understands the art of writing in a grateful manner for the pianoforte.

Jugend Album (Album for the Young) : 24 easy Pianoforte Pieces by P. TSCHAÏKOWSKY. Op. 39. Revised, phrased, and fingered by O. THUMER. (Edition No. 8,462 ; price, net, 1s.) London : Augener & Co. HERR WEINGARTNER has recently declared that all music worthy of the name is programme music, and that statement we fully endorse. It would, however, never do for composers, as a rule, to indicate the particular programme in their minds when composing this or that piece, for what stirred his feelings and led him to write might have no interest for or effect on the listener. The innocent superscriptions, however, to the 24 little pieces under notice play a useful rôle. The music is written for children, to whom they suggest a poetic basis. "The Peasant Plays his Accordion" and "The Hurdy-Gurdy Man" are clever little realistic tone-pictures, but, for the most part, there is nothing in the titles to suggest mere imitation of sound or movement. "Dolly is ill" or "Dolly's Burial" is after all only a paraphrase of "con tristezza." "The Nurse's Tale" does not give any definite clue; the character of the music alone will help the youthful mind to invent a tale. The pieces are all most delightful, although we cannot help thinking that "Morning Prayer," the two "Dolly" numbers, the "Accordion," the "Old French Melody," and the quaint, solemn "In Church," the omega of the collection, will prove special favourites. Useful phrase and finger marks have been supplied by the editor.

Morceaux pour Piano. Par GASTON BORCH. Op. 62. No. 1, *Nocturne*; No. 2, *Etude*; and No. 3, *Scherzo*. Augener & Co.

IT is one thing to have good ideas, another to be able to express them in a pleasant manner. All the great composers from Bach onwards made a thorough study

in early life of the harpsichord or pianoforte—the greater number indeed were really gifted players; and in their music—whether in the disposition of a chord or the arrangement of notes in a passage, or perhaps some trifling detail—we feel this practical acquaintance with the keyboard. The same, likewise, in the pianoforte music of the composer under notice. As to its quality, it may be described as expressive and refined, and, although here and there a faint echo of Chopin may be detected, possessing a character of its own. The *Nocturne*, with its placid opening tinged with melancholy, and its major middle section so different in melody and rhythm, is grateful to the ear. The *Etude* in D flat is a highly attractive study. Its aim is not purely technical; there are chord arpeggios for the right hand, and wide spread ones for the left, yet throughout the piece, melody now tender, now impassioned, asserts its sway. The *Scherzo* is an attractive piece, full of rhythmic life; melody, too, of a pleasing kind is not wanting. There is plenty of excellent work for the fingers, but nothing which could be called really difficult.

Preludes and Fugues, Op. 33; *Two Symphonic Preludes and Fugues*, Op. 35; *Six short melodic Pieces*, Op. 37; *Fantasia on the 130th Psalm*. For the Organ. By H. W. NICHOLL. Leipzig : C. F. Peters.

BACH is often said to have exhausted the fugue form; nevertheless, the writing of fugues survived his time, and has continued down to the present day. The composer of the Preludes and Fugues now under notice has evidently been a diligent student of the great Cantor, and yet in his music there is no theme or special working which may be said to be directly borrowed from him. The question of the connection between Bach's preludes and fugues has often been discussed, and although many curious links are visible, that composer did not seem, for the most part, to have any further intention in the juxtaposition of prelude and fugue than that of either affinity or, in some cases, strong contrast of mood. Our author, however, sometimes clearly evolves his fugue subject from that of the prelude, as in Op. 33, No. 2, or Op. 35, No. 1, or even as in No. 3 of the former work, the fugue theme is note for note, value for value, the same as that of its prelude. Mr. Nicholl makes clever use of inversion and augmentation; the latter device, occurring towards the close of a fugue, as, for instance, in Op. 33, No. 1, gives breadth and dignity to the music. It would be difficult without numerous illustrations to discuss these works in detail, but it may be said, generally, that they show deep knowledge of counterpoint, both single and double, also of fugue form. There is, however, no slavish imitation of old style; the music contains modern harmonic effects, and displays modern freedom. The *Romanze* in A flat which serves as prelude to the fugue in A flat—dedicated, by the way, to Professor Ebenezer Prout—is exceedingly melodious and engaging, and the fugue itself shows effective contrasts of rhythm and treatment. The *Melodious Pieces* in the two books of Op. 37 exhibit the composer in less severe mood. The *Berceuse* is soft and soothing, and the skill is concealed by the quaintness of the theme. The *Duett* is an engaging movement in which the music cleverly depicts a conversation between two persons. Of the numbers in Book 2 we may mention the smoothly written *Romance* and the dainty *Pastorale*. The *Symphonische Fantasie* offers a running musical exposition of the 130th Psalm. The first section, *Out of the Deep*, is based upon a characteristic theme, the opening notes of which suggest

in realistic fashion the depths of the sea. Then comes a *Larghetto*, the prayer, *Lord, hear my voice*, of earnest and, at first, quiet pleading, and after it a section in which both themes are developed and occasionally combined. There follows a quiet *Adagio* with a striking coda, *But there is forgiveness*. The music continues in this style, till at last we have a long, brilliant, and clever double fugue. In speaking of various sections it must be understood that there is not any actual break in the music.

Arena. A Collection of Duets for two Violins. Arranged in progressive order, carefully marked and annotated by ERNST HEIM. Book III. (Edition No. 11803; price, net, 1s. 6d.) London : Augener & Co.

THIS third Book contains easy duets with change between first and second positions. No. 1 is a *Sonatina*, though not thus styled, by F. Mazas. The compact *Allegro* in regular first-movement form has a bold principal theme and one of lighter texture in the dominant. The short *Andante* is based on a melody of singular freshness and charm. The last movement is a sprightly *Allegretto*. The second and third duets also consist of three movements. No. 2, by Geminiani, is about as compact a specimen as could well be found, and certainly not one of the composer's sonatas which "were too difficult to be played by anyone." The next duet, by C. Hering, is on a more extended scale. The opening movement is full sonata size. The second, in lieu of an *Adagio* or *Andante*, has a piquant *Musette* with a neat little *Trio* in the relative minor; an energetic finale brings the duet to an effective close. The last number, by Hubert Ries, commences with a fairly long yet attractive *Moderato*, and concludes with a graceful *Allegretto*. As in the former Books, interest is divided between the two performers; the second violin has in its turn charge of the melody.

Romance pour Violon, avec accompagnement de Piano.
Par GASTON BORCH. Op. 57. (Edition, No. 11326; price, net, 1s. 6d.) London : Augener & Co.
SOFT introductory bars for the pianoforte, with syncopated pedal-note and short wavy phrases, are followed by a broad theme, at first quiet and expressive, but afterwards loud and impassioned. The first calm mood, however, soon returns. Then there is a middle section in B flat (he opening key was G major) which, except for one burst of sound, is piano, but there is more movement, as, for instance, in the scale imitations between the two instruments. The first theme is resumed with certain modifications, and the piece closes effectively. The gradual rising of the violin, from the G of the fourth string, through three octaves, and in scale notes, minus the seventh, with, of course, rhythmic grouping, and with diminuendo, suggests a calm, soothing ending to the Romance.

Trio für Violine, Violoncell, u. Pianoforte. Von RICHARD HOFMANN. Op. 115, No. 1. Leipzig : C. F. Peters.

THE first movement of this work is an *Allegro risoluto* in D minor, and although the means used are comparatively simple—or, in other words, although the parts for the three instruments are comparatively easy—there is no lack of decision in the principal theme; the secondary soft, flowing theme in the key of the subdominant offers effective contrast. The slow movement, *Andante con moto*, opens with a quiet, expressive melody, which gradually broadens out, but after a *ff*, calms down, and then the melody is repeated with varied accompaniment. The *finale*, an *Allegretto con moto*, full of life and charm, brings this Trio to a bright, sparkling close.

Classical Violoncello Music by Celebrated Masters of the 17th and 18th Centuries, with Pianoforte Accompaniment. By CARL SCHROEDER. Two Sonatas by Vandini. (Edition, No. 5529; price, net, 1s.) London : Augener & Co.

THE style of the music of these two Sonatas is simple; in the days of the "old masters," indeed, simplicity was more common than it is now. In art, contrast is one of the main forces, and that accounts in large measure for the great charm which good composers of the seventeenth and eighteenth centuries exert over us. Each of the two sonatas under notice consists of only one movement, and that, as one would expect, a binary one. The melodies are chaste and attractive, and the passage writing sedate and of quite moderate difficulty. The composer wrote from love of his art, not for vain, empty show.

Romance for the Viola, with Pianoforte accompaniment.
By EBENEZER PROUT. Op. 32. (Edition, No. 7640; price, net, 1s.) London : Augener & Co.

THE tenor violin was a very favourite instrument with many great composers—Gluck, Mozart, Mendelssohn, Berlioz, to name only a few; and considering its rich, and we may even say romantic, tone, this is by no means surprising. Yet the amount of interesting music written for that instrument is comparatively small. In the Romance under notice we find, after a few introductory bars, a soft, engaging theme, naturally assigned to the viola. When it has run its course, an effective transition section leads to another quiet melody, this time in the key of the dominant. Modulation occurs in the middle, somewhat agitated middle section, and then there is recapitulation with ornamentation, the piece concluding with a peaceful coda. The composer shows practical acquaintance with the stringed instrument; the pianoforte part, though strictly an accompaniment, is not dry.

Rêverie for four Violins. By SYDNEY SHAW. (Edition, No. 7239; price, net, 1s.) London : Augener & Co.
THIS short piece, with its quiet, pensive, and for the most part *tremolando* theme, and with the three other instruments partly supporting with *tremoli* the first violin, or else engaged in simple points of imitation, is of charming effect, and well calculated to plunge listeners into a pleasant *rêverie*. It should be mentioned that the four instruments are muted throughout. The harmonic colouring of the music and its lights and shades show a skilful hand.

RECEIVED FOR REVIEW.

FROM BAILLIERE, TINDALL & COX: (*Charles Lunn*), "Philosophy of Voice."—BAYLEY & FERGUSON: (*Walter Hatley*), "Child Lyrics" and "Diaphenia," part song.—ADAM & CHARLES BLACK: "Who's Who, 1900," and "The Englishwoman's Year-Book, 1900."—BOOSEY & CO.: (*Blumenthal*), "Six Chansons Populaires" and "Abendfrieden," song.—BOSWORTH & CO.: (*Barnard Baylis*), "The Often Mis-used Voice."—BREITKOPF & HAERTEL: (*Marie von Bülow*), "Briefe von Hans von Bülow"; (*Jadassohn*), "Tonbewusstsein."—CARISCH & JÄNICHEN, Milano: (*Bossi*), "Flatterie" and "Visione," Op. 119, for violin and piano, and "10 Composizioni per Organo," Op. 118"; (*Bottazzi*), "3 Pezzi per Piano," Op. 125, and "6 Composizioni per Organo," Op. 120"; (*Capocci*), "10 Composizioni per Organo"; (*Théodore Lacq*), "Doux Message," "Sérénade Madrilène," "Ariette-Valse," "Mazurka," "Rêverie," "L'Aveu au Bal," and "Caprice-Tarentelle," for piano; (*Lucietto*), "Contemplation" and "Scène Villageoise," for violin, cello and piano; (*Martucci*), "5 pezzi di Handel," for piano; (*Pente*), "Polonaise," for violin and piano; (*Ravanelli*), "3 pezzi," Op. 52, for piano, and "6 pezzi di Concerto," Op. 50, for organ.—DONAJOWSKI: (*Botting*), "200 Staff-sight-singing Melodies" and "50 Two-part Vocal Studies."—FIRNBERG, Frankfurt: (*Armand*), "Die Kunst des polyphonien Spiels"; (*Sonneck*), "Romance" and "Rhapsodie" for violin and piano,

CHRISTMAS
from
P. TSCHAIKOWSKY'S
12 Characteristic pieces.
Op. 37.

PIANO.

Tempo di Valse.

a tempo

dim. e poco rit.

a tempo

poco cresc.

molto rit. *a tempo*

poco cresc.

molto rit. *a tempo*

[December 1, 1900.]

Piano sheet music for page 10, measures 101-115. The music is in 2/4 time, B-flat major, and consists of five systems. Measure 101 starts with a dynamic of *poco rit.*, followed by *p a tempo*. Measures 102 and 103 show eighth-note patterns with grace notes. Measure 104 has a dynamic of *mf*. Measures 105 and 106 continue the eighth-note patterns. Measure 107 ends with a dynamic of *mf*. Measure 108 begins with *dim.*, followed by *poco rit.*, *p a tempo*, and *molto rit.* Measure 109 ends with *a tempo*. Measure 110 starts with *f*, followed by *p*. Measure 111 ends with *p a tempo*. Measure 112 starts with *poco rit. e dim.*, followed by *p a tempo*.

molto rit. *a tempo*

poco rit. *p*

§

§

TRIO.

a tempo tranquillo

p

5 4

poco più animato

a tempo tranquillo

The musical score consists of three staves of piano music. The top staff uses a treble clef and has a key signature of four sharps. The middle staff uses a bass clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music includes dynamic markings such as *poco cresc.*, *f*, *p*, *cresc.*, *mf*, *poco rit.*, *a tempo*, and *pp poco rit.*. There are also various slurs, grace notes, and fermatas. The score concludes with a coda section.

Da capo al segno e poi Coda.

CODA.

The coda section begins with a treble clef and a key signature of one sharp. It features a series of chords and arpeggiated patterns. Dynamics include *poco a poco cresc.*, *mf*, *f*, and *mf*. The section then transitions to a bass clef and a key signature of one flat. It continues with a series of chords and arpeggiated patterns, ending with *pp poco rit.*

and "Cyklus aus einer Totenmesse."—HART & CO.: (*Gadsdon*) "When Tommy comes Marching Home," song.—HOEPLI: Milano: (*Pisani*), "Manuale del Chitarrista."—HOFMEISTER: Leipzig: (*Vetter*), "24 Melodious Studies for Piano."—HOUGHTON & CO.: (*Luard Selby*), "Evening," "Scherzino," and "A Dream," for piano.—MARK & MOODY: (*H. Watson Smith*): "The Bayreuth Musical Festival, 1899."—MARSHALL BROS.: (*Rose*), "24 Sacred Solos."—MOIDES & MENDEL, Rome: (*Ursini-Scuderi*), "Diagrammi Musicometrici" and "Musicometro."—MOWBRAY & CO.: (*Marwood*), "A Hymn of Victory"; (*Sweeting*), "The Way of the Cross."—TH. MURBY: (*Addison*), "Shadows of the Past," song.—NOVELLO & CO. (*Adams*), "Thrust in thy sickle, and reap"; (*Harris*), "There shall be an heap of corn in the earth"; (*Hartley*), "Songs of Praise and Prayer"; (*Stephenson*), "And the Lord said"; (*Waring*), "I will give you rain in due season"; (*West*), "Father of Mercies"; and Harvet Festival Pook.—OLIPHANT, ANDERSON & FERRIER: (*Harris*), "St. Cecilia's Hall."—PARRHYSIUS, Berlin: (*Thouret*), "Analyse der 12 Metamorphosen-Symphonien von Karl von Dittersdorf."—POHLMANN & CO.: (*Gillilan*), "Ireland and her Queen."—PRIESTLEY & SONS, Birmingham: (*Shore*), "Lucis Creator Optime," song, and "Missa Moderata"; "Missa Sanctorum Merito," "Missa Simplex," and "Remember, O Lord."—C. SIMON, Berlin: (*Berger*), "Zwei geistliche Lieder, Op. 49"; (*Bles*), "Zwei Lieder"; (*Daniel*), "Die auf den Herrn hoffen," duet; (*Hasenstein*), "Zionsblumen," chorus; (*Kleffel*), "Die Wichtelmänner," Op. 6; (*Laurischku*), "Duos, Op. 3," for oboe and piano and violin and piano; (*Müller*), "Unterm Christbaum"; (*Reinhard*), "Weihnachts-Album," Op. 70, and "Weihnachtsmusik," Op. 80, for harmonium and piano.—SIMROCK, Berlin: (*L. Dix*), "Intermezzo," for piano.—CH. VINCENT: (*Lucas*), "Zamora's Spell," cantata; (*Thorne*), "The Quality of Mercy," "Sea Song," and "Cupid and my Campasse," part songs.—W. WALKER: (*Fowles*), "Story of the Cross"; (*Redhead*), "Miserere mei, Deus."—WEEKES & CO.: (*Belcher*), "Childhood's Days," song; 2 Christmas Anthems; (*Benson*), "The Water Nymph," cantata; (*Bigg*), Easy Classical Sketches, Nos. 1-6, for piano; (*Bode*), "The Empress Queen," 2-part song; (*Bourne-Handel*), "As Pants the Hart," anthem; (*Bower*), "The Moon and the Star," song; (*Budgen*), Patriotic March, Six Songs; (*Burnett*), British-African Gavotte; (*Castelman*), "The Astra" song, and three songs; (*Clarke*), "Dolly Dear," song; (*Collinson*), "The Game of Chess," Irish cantata, and "When Erin Wakes," song; (*Cox*), Rondel; (*Dengrove*), "Barcarolle," for piano; (*Gastelow*), "Dream Thoughts," song; (*Hall*), "The Angel's Message," cantata; (*Harding*), "Examination Tests," Books 3 and 4; (*Hayes*), "To Thee," song; (*Heins*), Three Novlettes, and "Prelude and Rondo," for violin and piano; (*Henselt*), Duo for organ; (*Hume*), "Somewhere Far Away," song; (*Hunt*), "The Grass World," 2-part song; (*Ilfie*), "Evening," cantata; (*Imboden*), "Memories" and "Avowal," songs; (*James*), "L'Ariette," and "La Valse," for violin and piano; (*Jenner*), "Sweet Lovers Love the Spring," song; (*J. J. Jones*), "Brave Hearts," song; (*W. O. Jones*), "When I consider Thy heavens," anthem; (*Knight*), "The Old Organ," song, and "Stately Dance," for piano; (*Lacy*), "The Shrine of My Heart"; (*Lawrence*), second "Book of Songs for Girls and Boys"; (*Marchant*), "The Lord is full of compassion," song; (*Matthey*), "Con Imitazione," for piano; (*Moss*), "Benedicte Omnia Opera"; (*Newman*), "Songs of Home," for piano; (*Owen*), "Tommy's Gone Away," song; (*Plant*), "Communion Service"; three quartets for male voices; (*Richardson*), "Song of the Sea"; (*Royal*), "One and All," barn dance; (*Ryley*), "Behold the Heaven," anthem; (*Scott*), "A Song of Battle"; (*Sidney*), "The Dreyfus March," for piano; (*L. Smith*), "Berceuse," song; (*de Solla*), "By the Old Mill" and "Sons of Britain," songs; (*Somerville*), "Viola Valse" and "Souvenir d'Avignon," for piano; (*Spawforth*), "Gavotte and Minuet," for piano; (*Starmer*), "Fantasia," for organ; (*Steele*), "The Cape March"; (*Stirling*), Danse ancienne, and Sauterelle for piano; (*Thompson*), "Danse Fantastique"; (*Thorne*), "Song of the Flag," part song; (*Vinen*), "Te Deum Laudamus"; (*Ward*), Lullaby for Organ; (*Waring*), "Off to the War," song; (*Winckworth*), "When Passion's Trance," song, and "Magnificat and Nunc Dimitis"; (*Wickins & Co.*), "Altum," Elementary Text-Book of Harmony"; (*Marchant*), "Hemy's Tutor for Harmonium and American Organ"; (*Salvage*), "Thy way, not mine, O Lord," song; (*Strelakski*), "Napoli" and "Deuxième Fantaisie-Mazurka," for piano, and "Changeless Love," song; (*Florence Wickins*), "Rudiments and Theory of Music" and "Reviere and Two Dances," "Three Little Dances," and "Garden Memories," for piano, and "Tell me," song; (*Wickins*) Dance Album, No. 2, "Grosvenor College Albums, No. 83."—J. WILLIAMS: (*Thorne*), "Abou Ben Adhem," part song.

Operas and Concerts.

CARL ROSA COMPANY.

It is to be regretted that the Carl Rosa Company find it so difficult to obtain a theatre in central London. This year the performances have been at outskirt theatres at Stoke Newington, Notting Hill Gate, Brixton, and elsewhere. It is to the credit of the company that representations have been given doing full justice to the various composers. Amongst others we may mention an excellent performance of Wagner's *Lohengrin* at the Coronet Theatre, Notting Hill Gate. Mdlle. Aurelia Révy, a vocalist of considerable merit from Buda-Pesth, appeared as Elsa, and good work was done by other members of the company. Spinelli's opera *A Basso Porto* was also performed, and Gounod's *Cing Mars*. Spinelli's opera is of the modern melodramatic school, and is full of sensational scenes of the lower kind of Italian life. The music is sometimes melodious, and is not wanting in dramatic power. There is an Intermezzo, or it would not be an Italian opera of the modern school. It may be remembered that the late Sir Augustus Harris promised to produce the opera at Covent Garden, but abandoned the idea—perhaps wisely—for Spinelli's work could hardly prove very attractive to aristocratic audiences. Gounod's *Cing Mars*, produced in Paris about twenty-four years ago, was fairly well received, but no impresario has since thought it worth revival. Yet it is far better than the present Italian school, represented by Spinelli, whose opera, by the way, was performed at Cologne about six years ago. Bizet's *Carmen* is one of the most popular works in the Carl Rosa repertoire. Balfé and Wallace are not entirely shelved, but the simple ballads of these operas are nearly worn out and can hardly attract much longer.

M. YSAYE AS A CONDUCTOR.

M. YSAYE has hitherto been regarded only as a violinist. His great ability is unquestionable, but he is also thoroughly qualified in other departments of musical art, and in Brussels he has had no little experience as an orchestral conductor. The patrons of Mr. Newman at Queen's Hall gave the eminent violinist a cordial reception in his capacity as conductor, and some of the French music given under his control met with favour. One of these items, called "Istar," composed by M. Vincent d'Indy, and founded upon a legend of Babylon, was expressly composed for a series of concerts given by M. Ysaye in Brussels three or four years ago. The work is of a symphonic character, and consists mainly of a series of variations. Beethoven's noble Symphony in C minor and the same composer's grand Piano-forte Concerto in E flat, no doubt, made the French musician's work appear somewhat tame, but as an example of the modern school it was worth hearing, and the generous audience applauded it for all it was worth, and possibly a little more. Still we do not always want to travel in the old musical paths, and a composer who owes something to Berlioz and possesses decided gifts of his own is not to be despised. Regarding M. Ysaye as a conductor, we may say that he is extremely modern in style, and is very fond of strong contrasts, the forte passages being given with the utmost force, while the piano movements sink to a whisper so faint that they are scarcely audible. One great merit he has—nothing is hurried. Perhaps in the splendid Beethoven Symphony one would have welcomed a little swifter movement; but in orchestral playing and conducting, anything is better than a scramble. M. Ysaye was also satisfactory in directing the works of various other composers; for example, Tschaikowsky, Rubinstein, Schumann, Saint-Saëns, etc. We learn that the gifted musician has expressed his surprise at the advance music has made in London since he appeared here about twenty years ago at the invitation of Mr. Weis Hill, then in the orchestra of the Royal Italian Opera.

THE POPULAR CONCERTS.

THE forty-third season of these concerts opened on Saturday, Nov. 3rd, at St. James's Hall, and it must have been encouraging

to the director to see so large an audience. The first violin until Christmas will frequently be changed, but with the new year M. Ysaye and his Brussels quartet will be the chief performers. At the first concert Herr Halir, a talented pupil of Dr. Joachim, who has caught much of his master's style, led Haydn's Quartet in G, Op. 17, No. 5, and played Max Bruch's Romance in A minor, and some of the Brahms and Joachim "Hungarian Dances." Herr Halir was deservedly successful. Miss Adela Verne did herself great credit in Beethoven's Sonata Appassionata, and also took part in Schumann's Pianoforte Quartet; Mr. Lawrence Rea was the vocalist. At the second Saturday concert Mr. Borwick was the pianist. The reappearance of Lady Hallé on the 17th led to a scene of extraordinary enthusiasm, and the fine performance of the Kreutzer Sonata by Lady Hallé and Signor Busoni was something to remember. The violinist never played better. She took part in Beethoven's Quartet in F minor, Op. 95. Mr. Kennerley Rumford was the vocalist.

THE BALLAD CONCERTS.

THE ballad concerts at St. James's Hall, if not presenting many novelties, deserve commendation owing to the excellence of the vocalists. Miss Marguerite Macintyre, for instance, sang Verdi's "Ah fors 'e lui" from *Traviata* admirably. Mr. Kennerley Rumford was heard in new songs by Maude Valerie White, being settings of Mr. Henley's poems "Last Year" and "The Fifes of June." Mr. Ben Davies, who, owing to the retirement of Mr. Edward Lloyd, must now be regarded as the most popular English tenor, gave the "Flower Song" from *Carmen* in his best style, and being encored responded with Schubert's beautiful Serenade; Miss Muriel Foster, charming singer from the Royal College of Music, Madame Alice Gomez, Miss Paulsen, and other vocalists were enthusiastically greeted; and Mdlle. Chaminade played some of her bright drawing-room pianoforte pieces with great effect.

CRYSTAL PALACE CONCERTS.

THE final concert by the Queen's Hall Orchestra was given at the Palace on Saturday, November 3rd. What may be done in the future for music at the Crystal Palace is a matter of some doubt, but what has been done by Mr. Manns in the past can never be forgotten, and it is sad conclusion to the career of that admirable conductor that his services should now be almost ignored. Various interesting suggestions are being made, but the great question is, Will the patrons of the Crystal Palace and its new directors give adequate support to good music, or will Bank Holiday audiences and athletic sports and pastimes banish Saint Cecilia altogether? The time has been when a trip to the Crystal Palace on a Saturday afternoon was one of the greatest treats a lover of music could enjoy.

MISCELLANEOUS MUSICAL ITEMS.

ENGLISH composers may take heart after the brilliant success achieved in Vienna by the production of *San Toy* in that city. It is indeed strange to hear of an English musician being recalled a dozen times, but it must be admitted that the music of *San Toy* is excellent of its kind, possessing as it does much of the brightness and vivacity of Offenbach or the late Sir Arthur Sullivan. —Composers seek rather unsavoury subjects as the foundation of an operatic libretto. For example, Leoncavallo has chosen *Zaza*, a play supposed to represent fast life "behind the scenes" of a Parisian theatre. The opera has been produced in several Italian theatres; managers are not very particular in Italy, and audiences are even less scrupulous, so that we are not surprised to hear that the composer of *Pagliacci* has scored another success.—Mascagni's new opera *Maschere* has been announced for production at no less than five Italian theatres.—The agreeable Irish tenor Mr. O'Mara has had great success with his concert tour in his native land.—The late Mr. Sims Reeves, after his brilliant career, has left his young widow and infant son in an almost destitute condition. An appeal to the public has been made on their behalf, and the London and County Bank will receive subscriptions.—"The Life of Beethoven," by Thayer, which is to be completed by Dr. Deiters, was written on a

most elaborate scale, and had so much merit that it was published in Germany. An American musical critic is about to bring out an English version of the work; and, considering some of the unsatisfactory and disgracefully inaccurate biographies of the greatest of musicians issued in this country, we shall be grateful to have so thorough and comprehensive a work as that of Thayer, who spent years in ascertaining the facts of Beethoven's life.—Herr Moritz Rosenthal has arrived in this country.—The Royal Choral Society at its first concert performed Chopin's Funeral March between the parts of *Elijah*, as a tribute to the memory of the late Duke of Saxe-Coburg.—The Richter Concerts came to an end on Monday, November 5th, with a Beethoven and Wagner programme, at which the great conductor and his orchestra were at their very best.—The Promenade Concerts, which have proved so successful at Queen's Hall, concluded the present season on November 9th.—Mr. Newman's Symphony Concerts have attracted large audiences.—Dr. Cummings, at the recent distribution of prizes by the Lady Mayoress to successful students of the Guildhall School, spoke with much satisfaction as to the continued progress of the school, which now teaches more than 3,000 pupils.—The opera shortly to be performed by the operatic class of the Royal College will be Weber's *Euryanthe*, which, although still performed in Germany, has completely vanished from the stage of the Royal Opera, Covent Garden. It was played at Her Majesty's a few years ago, but the idiotic libretto has been fatal to a work containing exquisite music.—The successful concerts of Miss Brema and Herr Van Rooy were two of the most interesting events of the month.

Musical Notes.

Berlin.—The celebrated *prima donna* Marcella Sembrich has given a series of once-famous Italian operas, with considerable popular success, on the late Kroll's Royal stage, Bellini's *Puritani* taking the lead. The more aged *habitués* enjoyed pleasant reminiscences, whilst the younger section of the public marked with interest the enormous strides accomplished by lyric art within recent times.—A new operetta, *Miss Loreley*, by Paul Lincke, was received with marked favour at the Apollo Theatre.—Max Schillings's symphonic prologue to *Oedipus Rex* was produced with moderate success by Arthur Nikisch.—Rebicke's *Philharmonie* brought out "Johannes," a new overture by Kramm, which contains much matter of genuine interest.—Hugo Kaun, a native of this city, now settled at Milwaukee (U.S.), where he labours very efficiently for the propagation of German music, gave a concert here for the production of some of his own works—to wit, his String Quartets, Nos. 1 and 2, and a Pianoforte Trio, of which the Quartet No. 2 should more particularly tend to establish an advanced position for the highly gifted composer. The first part of the Quartet No. 1 had just been finished when he received the terrible news of the loss of the *Elbe*, about six years ago, on which he had many friends, including the captain of the ill-fated steamer, to whom the later portion of the work, written in the mood of a funeral march, is inscribed "To the Death of a Hero."—Waldemar Meyer's quartet party produced a String Quartet, Op. 26, by the pianist Ferruccio Busoni, which seems to be intended as a sequel to Beethoven's last quartets, but it lacks the musical genius to justify such lofty ambition.—Edmund Hertz made his *début* as pianist-composer with a Concerto in G minor, which was found as devoid of musical interest as his prelude to Ibsen's "Comedy of Love." Rather more attractive are some of his songs for tenor voice, sung by Willy Hess, the pianoforte accompaniment being especially entitled to praise.—Frl. Adele aus der Ohe, the well-known pupil of Liszt, who has also made her mark in

London, played at her concert a large number of her own compositions, which testified to the fact that in some instances female composers put to shame many pretentious male competitors. Some very pleasing songs, prettily rendered by Miss Blanche Sylvana, produced likewise a very favourable impression.—A promising *début* was made by a new Ladies' Trio party, consisting of the clever pianist, Fr. Margarethe Eussert (who has played with considerable success in London); M. Baginsky, violin; and J. Donat, violoncello.—Felix Berber, the Leipzig "leader," revived two rarely heard Violin Concertos of Damrosch and Götz, under the baton of A. Nikisch.—The performance of Brahms's Sonata in F minor, by the highly gifted sixteen-year-old pianist Hedwig Kirsch, of Carlsruhe (formerly pupil of Professor Ordenstein, and, since September, 1899, of Professor Klindworth here), at the distribution of the Mendelssohn prize, produced such an impression, that she was honoured with an official communication from Professor Joachim intimating that the committee has induced the Minister of Culture to bestow upon her a special prize of £15 sterling.—After much deliberation, William II. has fixed on a spot for the erection of the Wagner monument on the borders of the magnificent Thiergarten, opposite the Hildebrandt Street. The sculptors' competition was originally to be confined to a small circle of well-known artists, but according to latest decision it is to be open to all competitors. By order of the Emperor it is not to exceed the size of the other monuments already placed in the Thiergarten.—The Emperor Nicolaus II. has ordered a fine bust of the composer Glinka to be erected in the house in the Franzosen Strasse, where the Russian national composer stayed from 1856 to 1857, and where he died in the latter year.—The well-known firm of Raabe & Plothow have issued their valuable "General German Musical Almanac for 1901" (twenty-third year), containing an important addition of addresses (more than 100 for Berlin alone) and an alphabetical index of the names of the musicians of 290 German cities; likewise a complete list of the vocal and instrumental works given at the principal concerts during the season 1899-1900.—Herr Humperdinck has been named professor of composition at the Royal Academy of Arts.

Dresden.—A "Popular Academy" has been founded for the exclusive membership of the working-classes, and chiefly for the cultivation of classical music, under Johannes Reichard's direction.

Cologne.—A one-act opera, *Alexander*, produced here discloses considerable talent on the part of the young composer, Konrad Ramrath.

Munich.—Seeing that the position and fame of the great song-writer Hugo Wolf are now sufficiently established in Germany, the Society bearing his name has been transformed into a "Munich Society of Modern Musical Art." The Wolf cult will, however, continue to receive special attention.—Special mention must be made of two Beethoven evenings given by the Scotch pianist, F. Lamond, considered here a musical event of the season. The second recital included the "33 Veränderungen" on a waltz by Diabelli, Op. 120. It is questionable whether, since Bülow, this Leviathan among variations has been rendered to equal perfection by any other pianist. It was followed by the three great sonatas in D minor, Op. 31, No. 2, C sharp minor, Op. 27, No. 2, and E major, Op. 109, the six variations, Op. 76 ("Ruins of Athens"), and the "Groschen" rondo, Op. 129—apart from the grandeur of conception, a marvel mental and physical display. Indeed, F. Lamond, who, strange to say, has never achieved full recognition in his own country, is

justly considered in Germany as one of the best living exponents of Beethoven's music.

Frankfort-on-M.—Frau Tony Kwast-Hiller, daughter of the late composer, Ferdinand Hiller, and wife of the well-known pianist and critic, purposes publishing her father's letters, which, from his connection with the foremost musicians of his time, will prove of considerable interest. She invites all possessors of such letters to forward same, or copies thereof, to her address, Wolfgang Strasse, 123, Frankfort-on-M.

Weimar.—The erection of a new grand theatre, to which the art-loving Grand-duke had intended to contribute a large sum in order to replace the old house, which has existed since 1825, has been opposed by a powerful Socialist clique in the Town Council, which insists upon cheap prices within the reach of the working classes.

Pyrmont.—The sculptor, Uphues, of Charlottenburg, has been chosen for the execution of the Lortzing monument to be erected here.

Breslau.—Kapellmeister Maszkowski, after a severe illness, has resumed his conductorship of the Symphony Concerts, amidst the warm acclamations of his numerous friends and admirers.

Mannheim.—The Grand Ducal Academy of Music, directed by W. Bopp, according to the last annual report, was attended by 136 students under twenty professors. The tuition includes opera and drama. At a concert of the Academy the hall was darkened, except during the intervals, after the manner of Bayreuth. The innovation met with the general approval of the audience.

Bamberg.—Carl Hagel, director of the local musical academy, brought forward his 2nd, 3rd, and 4th Symphonies with the Nuremberg orchestra, under Josef Krug-Waldsee's very able conductorship. It is a high compliment to say that the effect was free from monotony. The work in D minor, perhaps the finest of the three, is intended to celebrate the advent of the new century.

Posen.—*The Judge of Zalamea*, text after Calderon's famous play, music by Georg Jarno, was produced with success.

Meiningen.—This small but artistically distinguished town of 15,000 inhabitants, under the patronage of the reigning Grand-duke, is establishing a local Conservatorium in an edifice to be erected specially for that purpose. Its celebrated playhouse and orchestra, formerly under the direction of Hans von Bülow, is now conducted with signal ability by Fritz Steinbach, who makes a speciality of Brahms's music.

Vienna.—*The Diva*, a three-act operetta, by Weingerber, met with great success at the Carl Theatre, with Fr. Dirkens in the chief rôle.—At the initiative of Franz Kraft, junior, a "Popular Opera" will be started in a special new building, subject to the needful municipal concessions. Not a bit too soon, considering that Vienna has only one opera, against three, and sometimes even four and five, at Berlin.—The popular composer J. F. Wagner has formed a new grand orchestra for the performance of light music, including his own works.—The Municipal Council has conceded to the family of the late composer Millöcker a site in the artists' section of the Central Cemetery, near the grave of Johann Strauss.—A concert has been given on behalf of the Lanner-Strauss I. Monument Fund by Johann Strauss III., nephew of Johann Strauss II. (of "Blue Danube" waltz celebrity) and son of Eduard Strauss, well known in London. The performance, which presented an epitome of the history of the waltz during the nineteenth century, was enthusiastically received. Sophie Geraldini-Lanner, granddaughter of Josef Lanner, produced with excellent execution a pretty piece for the harp, by her grandfather.

—The Court of Appeal confirmed the finding of the lower court in the matter of Brahms's will. Final judgment will not be given before 1901. Some friends of Brahms have offered for sale a set of 12 portraits of the great composer, the first dating from 1852, all the others being taken during the last three years of his life. Brahms persistently declined to sit to any painter, and Tilgner's bust would no doubt have turned out even more successful had the master accorded more than three short sittings. The proceeds of the sale of the portraits, which will no doubt be considerable, will go to the Vienna Brahms Monument Fund.—The celebrated Vienna "Männergesang Verein," on the occasion of its recent highly successful visit to the Paris Exhibition, intended to deposit a laurel wreath on the grave (at the Montmartre Cemetery) of the great Heinrich Heine, whose incomparable lyrics have been set to music more frequently than those of any other poet. But owing to most arbitrary objection of the rabidly anti-semitic City Council of Vienna, which—or, at all events, its vast majority—is completely under the thumb of the Burgomaster, Dr. Lueger, who has, of course, no more right to interfere with the artistic doings of the "Männergesang Verein" than the Lord Mayor of London has with those of the Royal Choral Society, that most appropriate token of admiration for Heinrich Heine was dispensed with. At the fifty-seventh annual general meeting of the Society, the medical Dr. Krips had the manly courage to move a protest (not seconded) against the aforesaid unwarranted and illegal action of the city magnates, declared himself ashamed of his membership of the Society, and announced his immediate resignation. The motto of Dr. August Schmidt, founder of the society, was "Free and True!" The Society numbers at present 69 first, 77 second tenors, 94 first and 65 second basses; total, 305 vocalists.

Graz.—A monument has been erected by his wife and son upon the grave of the well-known musical litterator Friedr. von Hausegger.

Laibach—*Nicolás Subic Zrinjski*, by I. de Zajc, which was produced with success, is probably the first opera written in Slavonic ever heard in public.

Prague.—A committee has been formed for the erection of a monument to the late Carl Bendl, composer of numerous Czechian operas, gipsy melodie, etc.

Budapest.—*The Judgment of Death*, by Ed. Farkas, had a successful première.—The Franz Liszt Society opens an international competition for a Hungarian opera. The text must be taken from an episode of Hungarian history, legend or actual life. The prize is fixed at 2,000 florins. The MSS. must be forwarded to Edmund von Mihailowich here before the end of 1902.

Paris.—Gounod's *Faust* has reached its 1200th performance at the Grand Opéra.—The receipts at the Opéra Comique last October, viz. 274,794 francs and 25 centimes, were the largest ever known within a single month at that house. The principal works given were *Louise*, *Carmen*, *Mignon*, *Manon*, *Cendrillon*, and *Lakmé*. The year ending August 31st last showed a profit of 126,129 francs, yielding 5 per cent. per annum to the shareholders.—At the Bouffes-Parisiens *La Csarda*, a four-act operetta by Georges Fragerolle, proved a work of very slight musical importance.—At the Trocadéro an exclusively Russian concert was given with the Lamoureux Orchestra under the direction of A. Wino-gradsky, chief of the Imperial Russian Musical Society at Kiew. Unfamiliar pieces in the programme were a highly interesting Symphony in G minor by the young composer W. Kalinnikow; "Melancholy," for strings, by E. Napravnik; and "Une Nuit sur le Mont Chauve à Kiew," symphonic poem (programme music), by Mous-

sorgsky.—At the festival offered at the great Exhibition to the 20,000 French "maires" a series of ancient and modern dances was given, entitled "Dances de jadis et de naguère," in four parts, compiled by J. Hansen, master of the ballet of the Grand Opéra, from the compositions of Rameau, Berlioz, Delibes, Guiraud, Chabrier, Lalo, Thomas, Gounod, Reyer, Massenet, Saint-Saëns, Paladilhe, Dubois, Lenepveu, Bruneau, De la Nux, Duvernoy, Gastinel, Joncière, Lefèvre, Maréchal, Messager, Vidal, Pessard, Rousseau, Salvayré, Widor, Wormser, Augusta Holmès, etc. The orchestra of the Opéra played under the baton of Nidal.—To the delight of Parisian amateurs, the famous baritone Faure appeared at the Trocadéro on behalf of the Association of Dramatic Artists. The receipts reached 42,000 francs.—On the anniversary of Chopin's death (October 17th, 1849) the fine monument dedicated to the great pianist-composer (sculptor, Georges Dubois; architect, Eugène Petit), bearing the simple inscription, "A Frédéric Chopin," and the date, was unveiled in the Luxembourg Gardens. Notwithstanding the unfavourable weather a crowd of admirers of the Polish master had assembled, headed by M. Féru (in the absence from Paris of Massenet), who had been the soul of the subscription, and delivered an excellent speech, followed by another from Godewski in the name of the Polish literary and artistic circle.

Amsterdam.—Wagner's *Meistersinger* was given for the first time in Dutch, with phenomenal success, under the direction of the young conductor Peter Raabe.

Milan.—A three-act opera *Lucidea*, by August Ferrari, was produced with indifferent success.—This city is to have yet another large-sized theatre, at a cost of £8,000 sterling, which seems a moderate computation.—The Quartet Union is being transformed into an orchestral society under the direction of Arturo Toscanini.—Verdi has celebrated his eighty-seventh birthday at his villa at Sant' Agata in remarkable mental and physical freshness. Congratulatory letters and telegrams poured in from all parts, including one from Signor Gallo, Minister of Public Instruction.—Leoncavallo's new opera, *Zaza*, was successfully produced at the Teatro lirico on the 10th of November, with Signora Storchio in the title rôle.

Rome.—The name of the Quirino Theatre is to be changed into "Teatro Umberto I." Leoncavallo has been charged by Signor Gallo, Minister of Public Instruction, with the composition of a Dead Mass in memory of the late King Umberto, which will be executed at the Pantheon.

Venice.—The Abbé Lorenzo Perosi has been succeeded at San Marco, since his appointment to the conductorship of the Pontifical Chapel at Rome, by Delfino Therigion, of Turin.

San Remo.—An operetta, *Le Avventure di Piristillo*, by the brothers Gessi, was given for the first time.

Chioggia.—An opera-ballet (?) *Absolon*, by Tacchetti, was produced with moderate success.

Aqui.—A one-act musical sketch, *In Riva al Mare*, by Giuseppe Lanaro, had a favourable reception.

Madrid.—No fewer than five more new zarzuelas—*El Tesoro del Estomago*, by the hitherto unknown composer Montesinos; *El Guitarrico*, by Perez Soriano; *El Corneta de Ordenes*, by Serrano; *El Balido del Zulu*, by Arnedo; and *Don Gonzalo de Ulloa*, by Angel Rubio—were produced here.

Barcelona.—Exceptional success marked the first production of a four-act opera, *Eduard d'Uria*, by the young composer, A. Vives, who had already scored several previous successes on the lyric stage.

Cambridge.—The honorary degree of Doctor of Music

was conferred upon Mr. Fred. H. Cowen and Mr. Edward Elgar by the University at the Senate House, on the 22nd ult.

Deaths.—Alexander Erkel, son of the composer, Francis Erkel, who, after starting as kettle-drummer in 1870, became *maestro al piano*, and choral director in 1874 at the Budapest Opera, where at that time his father's works were in vogue. He was appointed conductor of the same opera house and of the Philharmonic Concerts as successor to Hans Richter, who went to Vienna. Later on he became and remained until 1888 director of that establishment, when he was succeeded by Gustav Mahler, and he himself resumed his place as orchestral conductor. He was the editor of the male-choral paper, *Apollo*, and wrote an unsuccessful opera, besides some popular choral works.—The famous violin bow-maker, Christian Süss, aged seventy.—Eugène Gaubert, professor of the clarinet and saxophone at the conservatoire of Lille, where he was born; co-founder of the society of the "Popular Orchestral Concerts."—Adolf Bariansky, Russian pianist and composer, chiefly of chamber works.—Josef Schalk, highly esteemed professor of the piano at the Vienna Konservatorium, aged forty-four.—The once famous cantatrice, Antoinette Link, committed suicide from want, at New York.—Ludwig Weiglein, born 1849, basso of the Imperial Opera and Court-Chapel at Vienna.—Heinrich Porges, born at Prague in 1837, one of the foremost musicians of his time, among the earliest champions of the genius of Berlioz, Liszt and Wagner, prominently active at the Bayreuth Festal Plays, literato, conductor and founder of the famous Porges Choral Society at Munich. He conducted on the 16th November the last rehearsal of Liszt's *Christus* for performance on the 18th, but died suddenly on the 17th from a chill, deeply mourned by a host of friends, both as man and artist.—Adolph Pollitzer, violinist, for many years director of the London Academy of Music, aged 58.—W. W. Ward, a well-known viola player, aged 77.—Sir Arthur Sullivan, the universally known British composer, b. May 13th, 1842, d. November 22nd, aged 58. (See p. 270.)

NOTICE TO MUSICAL SOCIETIES, ETC.

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